Ambassador, Mr. Malik, will be among the visitors.

WOMAN COMPOSER AND CONDUCTOR

CANTATA SUCCESS

There have been even fewer women conductors than women composers. Ethel Smyth is the only Englishwoman who springs to mind as having appeared in both capacities. Now she is joined by Ruth Gipps, who conducted her own cantata, "The Cat," at the Festival Hall last night.

An orchestral prelude is followed by a setting of part of the apocryphal Gospel of the Holy Twelve, telling of Christ and Cats. The second section comprises poems by Swinburne and Michael Joseph, and the work concludes with a setting of Smart's "My Cat Jeoffry." The music is fluent, and expertly scored. Its idiom stronghly recalls Dyson. The work is dedicated to R. O. Morris, the owner of some notable cats.

Marjorie Thomas and Jess Walters sang warmly and sympathetically. They were joined by Rosina Raisbeck and Walter Midgley for Beethoven's "Choral" Symphony. Dr. Gipps directed a clear, unaffected, musicianly performance, and the Goldsmiths' Choral Union and the Pro Arte Orchestra sang and played for her with alacrity. It was a courageous undertaking successfully carried through. J. W.

Recorder Recital

Rubbra's Cantata Pastorale was given a beautiful first performance in the recorder recital given by Carl Dolmetsch and his colleagues at the Wigmore Hall last night.

Three poems translated from the Greek and Latin are sung by a soprano soloist (Joan Alexander) to the accompaniment of recorder, cello (Arnold Ashby) and harpsichord (Joseph Saxby). Singing with purity and a strong line, Miss Alexander made to sound vocal both the florid and sustained parts of music based on a five-note scale, as used by Indian improvisers.

A trio sonata by Leclair, originally for flute, was not completely successful when played by the recorder, as the lower notes were somewhat breathy. D. M.